DOCUMENT RESUME

ED 180 876 SO 012 233

TITLE	Education Through Art Secondary School.
INSTITUTION	Texas Education Agency, Austin. Div. of Curriculum Development.
PUB DATE	79
NOTE	83p.: Portions of the "Course Outline Charts" on pages 6-9 may not reproduce clearly in paper copy from EDRS due to dark gray background
AVAILABLE FROM	Texas Education Agency, 201 East 11th Street, Austin, TX 78701 ($1.00 while supply lasts)
EDRS PRICE	MF01/PC04 Plus Postage.
DESCRIPTORS	*Art Appreciation; *Art Education; Art Expression; Audiovisual Aids; Bibliographies; Classroom Design; Commercial Art; Developmental Stages; Educational Objectives; *Evaluation Criteria; Film Production; *Fine Arts; Handicapped Students; *Handicrafts; Painting; Photography; Sculpture; Secondary Education; Talented Students; *Visual Arts

ABSTRACT

The guide is intended to help teachers and administrators evaluate secondary level art programs and establish new programs. Two major sections outline a junior high/middle school program and a senior high school program. Each section includes a brief analysis of the developmental stages of early and maturing adolescents; objectives; a course outline chart which relates the major arts areas to concepts, materials, and techniques; suggested procedures and approaches for each of the areas; art for the talented and handicapped; and evaluation criteria. The major art areas are design, drawing, painting, printmaking, sculpture, crafts, photography and filmmaking, and art appreciation. The appendix includes suggestions for exhibiting student work, entering competitions, and planning an art room. Floor plans for art rooms, terminology that students should understand, a bibliography which lists books according to the major art area, and sources of audiovisual materials are also included. (KC)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED180876

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

Linda Kemp

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

EDUCATION THROUGH ART

SECONDARY SCHOOL

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

1979

After the original free distribution to authorized institutions, additional copies may be purchased for $1.00; however, with the increasing demand for educational material, the supply at times may be exhausted.

This Texas Education Agency publication is not copyrighted, and any or all sections may be duplicated.

SP 012 233

TEXAS EDUCATION AGENCY AUSTIN, TEXAS

TEXAS EDUCATION AGENCY

STATE BOARD OF EDUCATION
(State Board for Vocational Education)

MRS. ELIZABETH R. ARMSTRONG, Lake Jackson
JAMES M. BINION, Abilene
JOE KELLY BUTLER, Houston
W.W. CARTER, Amarillo
DON H. COOK, D.D.S., Mesquite
BRYAN CROUCH, Poteet
DR. VIRGINIA CURREY, Arlington
JIMMY L. ELROD, San Antonio
W.H. FETTER, La Marque
WAYNE FREDERICK, Orange
JOSEPH C. GATHE, M.D., Houston
E.R. GREGG, JR., Jacksonville
RUBEN E. HINOJOSA, Mercedes
JIM HOLLINGSWORTH, De Soto
WILLIAM N. KEMP, O.D., Houston
MRS. MARY ANN LEVERIDGE, East Bernard
PAUL MATHEWS, Greenville
REX REDDELL, San Marcos
WILLIAM R. SARSGARD, Fort Worth
RICHARD TENIENTE, San Antonio
MRS. LAURA TYNES, Waco
MRS. MARJORY VICKERY, Lewisville
JAMES H. WHITESIDE, Lubbock
WAYNE WINDLE, El Paso

ALTON O. BOWEN, Commissioner of Education
(Executive Officer of the State Board of Education)

DOROTHY DAVIDSON, Associate Commissioner
for General Education

LEROY F. PSENCIK, Director
Division of Curriculum Development

Fine Arts Section

PHIL MANNING, Program Director

KIM WHEETLEY, Theatre Arts Consultant

PAT FOLMAR ROBINSON, Education Writer
Division of Curriculum Development

FOREWORD

Education Through Art: Secondary School is designed to assist teachers and administrators in evaluating and upgrading present art programs as well as in providing a foundation for establishing new ones. The curriculum guidelines presented reflect a view which is consistent with current thinking in art education.

This publication is a revision of a 1970 TEA bulletin of the same title. It is divided into two sections—one for junior high and middle school and another for senior high school. Each section contains an outline of the art curriculum for that level with additional information about each of the art areas included in the outline. Material in the Appendix relates to both sections.

Alton O. Bowen
Commissioner of Education

ACKNOWLEDGMENTS

Sincere appreciation is expressed to Nancy Miller, art teacher, Bryan Adams High School, Dallas Independent School District; and to Lyanne Willey, art teacher, Congress Junior High School, Denton ISD, for their work in preparing material for *Education Through Art: Secondary School.*

In addition to these two art teachers, appreciation is extended to the numerous other persons who have helped in contributing their ideas and resources.

Photographs were furnished by Pasadena ISD and Region XII Education Service Center. Others were taken in Texas public schools.

The publication was developed under the direction of Ida Nell Williams, former art consultant in the Fine Arts Section, Division of Curriculum Development, Texas Education Agency.

CONTENTS

PHILOSOPHY OF SECONDARY ART EDUCATION vi

JUNIOR HIGH AND MIDDLE SCHOOL ART PROGRAM 1
The Curriculum of Art, Understanding the Early Adolescent, Objectives for Art Education, Middle School Program, Course Outline Chart, Design, Drawing, Painting, Printmaking, Sculpture, Crafts, Environmental Design, Photography and Filmmaking, Special Curriculum Considerations, Art Appreciation, Evaluation of Art

SENIOR HIGH SCHOOL PROGRAM, Grades 9-12 23
The Purpose of Art Education in the High School, The Curriculum of Art, Understanding Adolescents, Objectives for Art Education, Organization of the High School Art Program, Course Outline Chart, Design, Drawing, Painting, Sculpture, Crafts, Commercial Design, Graphic Art, Photography and Filmmaking, Environmental Design, Special Curriculum Considerations, Art Appreciation, Evaluation of Art in the High School

APPENDIX 53
Exhibiting Student Work, Competitions, Secondary Art Room, Plans for Secondary Art Rooms, Suggested Terminology, Bibliography, Sources of Audiovisual Material

PHILOSOPHY OF SECONDARY ART EDUCATION

Art represents a body of content which is both intellectually and emotionally oriented. Creative experiences provide opportunities for exploring, organizing, understanding, and evaluating one's own ability both objectively and subjectively. Creative expression is vital in developing one's perceptual sensitivity as well as in developing linguistic skills pertaining to the visual arts. Involvement in art cultivates the development of manipulative skills and techniques necessary for the production of worthwhile art work.

Art adds dignity, beauty, and deep satisfaction to one's day-to-day existence. A thorough understanding of art, past and present, is essential in helping each adolescent relate to the future that will inevitably be characterized by change.

Art provides opportunities for growth for all students—including handicapped, gifted/talented, and bilingual students.

JUNIOR HIGH AND MIDDLE

SCHOOL ART PROGRAM

THE CURRICULUM OF ART

Art as a means of self-expression is of primary importance in the junior high/middle school program. All art experiences should stress an exploratory and experimental approach with emphasis on individual growth and freedom of expression.

There are four major aspects of the art curriculum. The program should involve students in perceiving the world about them and in interpreting their emotions, feelings, and insights through a variety of media. In addition, the curriculum should provide opportunities for students to study works of art and to learn to appreciate art, as well as to learn to evaluate their own art and the works of artists.

Scheduling may range from daily class periods for one semester, or one year, to open lab privileges for students with special interests. Scheduling should also recognize the needs of exceptional learners, such as special education, gifted/talented, and bilingual students.

UNDERSTANDING THE EARLY ADOLESCENT

A considerable range in abilities and interests will be found in the students of the junior high/middle school, and the teacher should be sympathetic to individual achievements. The unpredictable and spontaneous nature of the student may cause many teachers to become somewhat skeptical of teaching art effectively at this level. However, it must be realized that the student's behavior is a result of a strong desire for independence while secretly longing for security. The physical development, awakened sex interests, awkwardness, and changing social values are all instrumental in promoting emotional upsets and unpredictable reactions. A basic characteristic of the adolescent is that he or she is experiencing the formative years. Interests are being determined, skills are being developed, and values are being established. Hence, a great challenge exists for the art teacher. It is during this transitional period that adolescents' sensitivity and awareness, their appreciation and enthusiasm for the visual arts, and their creative expression and development may be seriously stunted if the art program is not conducive to growth.

This challenge can be met if the teacher has an understanding of the adolescent as a person and as a creator of art.

Early Adolescents As Maturing Persons:

- Are concerned with peer acceptance
- Have a strong awareness of self and will conform to group demands
- Change their interests rapidly and find it difficult to think abstractly
- Are extremely interested in the activities of their own group
- Have a strong desire to be considered grown up and often try to conceal their insecurity with over-aggressive, show-off behavior to protect their ego

Early Adolescents As Creators of Art:

- May not be too concerned with the finished product
- Are fascinated by new techniques and new modes of expression
- Are self-critical and sometimes become dissatisfied when they recognize the childish quality of their work
- Are anxious for a wide range of experiences and for work that will release pent-up energy
- Are attempting to discover the expressions which are most suited to their abilities

- Are likely to judge their work by adult standards and to copy in order to attain praise and self-identity unless they are encouraged to be creative and satisfied with their own work
- Work freely with a variety of materials on short-term projects

OBJECTIVES FOR ART EDUCATION

The major emphasis of the art program at the junior high/middle school should be geared toward the individual development of each student. The experiences should help the students to

REALIZE:

- The worthiness of their self-expression
- The importance of art as a means of emotional release
- Art products are the tangible result of personal experiences and visual expression
- Creative art processes are a means of communication that extend beyond the limitations of the printed or spoken word
- individual art is personal and its primary purpose is for self-gratification
- Art is a worthwhile leisure time activity

DEVELOP:

- Visual expression of ideas, images, symbols, and feelings
- Independent thinking and creative problem-solving behaviors
- New skills and techniques through the use of a variety of media
- The ability to organize creative ideas
- Intelligent visual judgements suited to their experience and maturity
- An art vocabulary
- Art knowledge and skills in personal and community life
- An awareness of self and surroundings

UNDERSTAND:

- That copying is not creative expression

EVALUATE:

- Their art products and the products of artists

APPRECIATE:

- Art forms of the past and present
- The relationships of the arts

THE MIDDLE SCHOOL PROGRAM

Many Texas school districts have developed the middle school concept as an approach to educating pre- and early adolescents. Generally, these schools include Grades 6, 7, and 8.

The middle school movement has caused educators to re-examine the curriculum for 11- 12- and 13-year-old students. The strategies and approaches include greater emphasis upon individualizing education to meet the needs of students, implementing techniques for students to engage in problem-solving and creative thinking, developing means of helping students develop a positive self-concept, and providing continuity in educational growth. These are a few concerns of a middle school program and are basic to the art curriculum.

A balance of educational experiences in which students can explore their individual interests is emphasized in middle school planning. Because of its value for all students, art is an important part of the middle school program.

When Grade 6 is a part of the middle school, art is a required subject as stated in Section Three, Item 3 of the *Principles, Standards, and Procedures for Accreditation of School Districts,* TEA Publication AD7 825 01.

Reference may be made to *Education Through Art: Elementary School,* TEA Publication CU0 835 02, for information concerning the art program for Grade 6.

COURSE OUTLINE CHART

The following course outline represents the major art areas which are recommended to be included in the art program for Grades 7 and 8. Within each area, the teacher chooses the experiences most beneficial to the students. The courses are different for each grade.

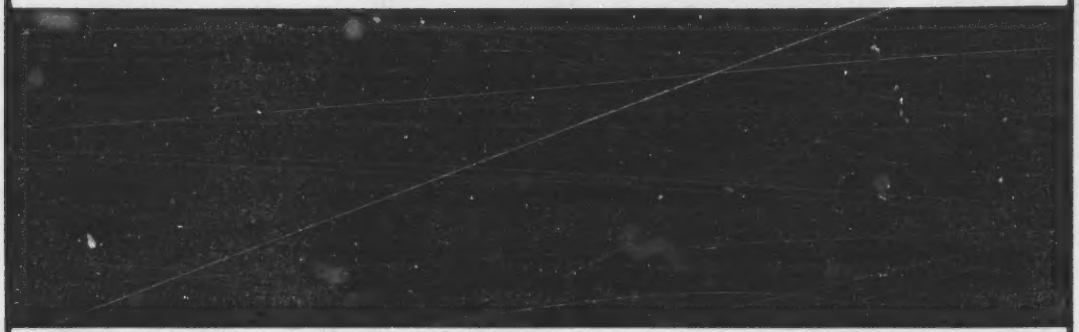
Art Area	Concepts-Materials-Techniques
DRAWING	**Concept Emphasis:** Improving observation of color, line, value, texture, and shape; developing ability to feel and express moods **Materials:** Pastel, crayon, charcoal, ink **Techniques:** Freehand drawing—figure, contour, cartoon, gesture, nature, human-made forms, landscape, lettering, perspective
PRINTMAKING	**Concept Emphasis:** Creative aspects of printmaking; understanding the processes and materials used for printmaking **Materials:** As wide a range as possible for techniques selected **Techniques:** Frottage, monoprints, styrofoam, stencil, and use of gadgets and vegetables

CRAFTS

Concept Emphasis: Becoming familiar with a variety of craft processes and media; developing skill in use of several craft media; creating desire for good craftsmanship

Materials: Those necessary for pottery, weaving, stitchery, applique, macrame, tie dye, batik, jewelry, enameling

Techniques: Determined by choice of materials



ART APPRECIATION

Art appreciation is integral to all art experiences throughout the year.

Visual materials, museum visits, trips to artists' studios, and use of artists as resource people will aid students in gaining knowledge and appreciation of art.

Art Area	Concepts-Materials-Techniques
DRAWING	**Concept Emphasis:** Continuing to emphasize color, line, value, texture, and shape as students develop ability to express moods and feelings; growing in ability to evaluate own drawings **Materials:** Charcoal, pencil, ink, crayon, paint and brush, mixed media, oil pastel **Techniques:** Freehand drawing—landscape, figure, portraiture, illustration, contour, creative lettering, poster making, perspective, nature, human-made forms
PRINTMAKING	**Concept Emphasis:** Experimental approach with materials and processes; developing a concern for line, texture, shape, color, and design in printing processes **Materials:** As wide a range as possible, such as materials for linoleum block, wood-cut, plaster, styrofoam, collagraph, silk screen printing **Techniques:** Determined by choice of material and process used

CRAFTS	**Concept Emphasis:** A more conscious use than previously of the elements and principles of design; good craftsmanship in all craft experiences **Materials:** Those materials necessary for pottery, coiling, macrame, weaving, stitchery, applique, hooking, batik, tie dye, silk screen, jewelry, enameling, bookbinding **Techniques:** Determined by choice of material used Experimentation should be encouraged so that students can be aware of the limitations as well as possibilities of each material and process.
PHOTOGRAPHY AND FILMMAKING	[illegible]
ENVIRONMENTAL DESIGN	**Concept Emphasis:** Developing a concern for the visual appearance of the environment and a desire to make improvements in it **Materials:** Dependent upon student/teacher choices **Techniques:** Activities related to space planning, city, school, home, landscaping
ART APPRECIATION	Art appreciation is integral to all art experiences throughout the year. Visual materials, museum visits, trips to artists' studios, and use of artists as resource people will aid students in gaining knowledge and appreciation of art.

DESIGN

The development of an awareness of design should be an integral part of every art experience. Since students have a difficult time in relating to art experiences by means of objective rules and regulations, formal presentation of academic principles and elements of design should be avoided. Students should be encouraged to approach design intuitively on a very personal and meaningful basis.

Art experiences are planned to develop visual perceptiveness with emphasis on color, texture, form, line, value, shape, and the interrelations of these elements. Mixing colors with paints, dyes, transparent materials, weaving materials, and ceramic glazes will develop a definite personal understanding of color. A textural dimension can be added to color awareness by observing the way colors and textures affect each other when arranging various materials in collages, on paper, and on cloth. Form can best be approached by experience with three-dimensional art work. The concept of line can be developed through drawing and the various printmaking techniques. Value can be experienced through such activities as drawing, painting, and sculpture. The organization and use of these elements will aid in design awareness and in the development of compositions that have unity, balance, rhythm, proportion, and emphasis.

The intuitive, aesthetic choices students make in design depend directly upon the teacher's enthusiasm and ability to relate art experiences to students' interests. The awareness of good design will be evidenced by the student's increased selectivity of materials and personal techniques. Definite planning must be made for design experiences, supplemented by introduction of rich visual resources.

DRAWING

Through drawing experiences, students can improve their observation of color, line, value, texture, and shape while developing their abilities to feel and express moods. Some students represent things only as they SEE them, while others represent things as they FEEL them. Both are valid approaches, and each student should be encouraged in his or her individual expression.

Areas to be explored may include figure, gesture, contour, landscape, illustration, still life, nature, human-made forms, and cartoons. Graphic media such as ink, pencil, charcoal, colored chalk, and tempera, are appropriate for the junior high/middle school student. Each material should be thoroughly explored so that the student can select the medium and technique which most nearly expresses his or her own intention.

The more extensive the students' experiences in drawing, the more they refine their ability for graphic expression.

Students can be expected to grow in their abilities to evalute all drawings, including their own, in terms of how well the drawings communicate the artists' intentions to interpret, state facts, transmit feelings, or please the senses.

PAINTING

Painting represents an area that best provides art as a means of expression, which is the general purpose of art at the middle/junior high school level. The experience of painting provides excellent opportunities to develop knowledge of design, color, and drawing. Experimentation using lines, shapes, and colors to express ideas and feelings should be encouraged. A student can be led to have a more expressive and self-reliant use of materials through basic painting experiences. All painting experiences should be so planned and presented that the student will develop a means of personal expression and communication.

Effective teachers take advantage of students' enthusiasm for painting by presenting various aspects of art appreciation. A greater understanding of art can be developed through analyzing artists' paintings and the motivating forces for their expression. Museum visits, visual materials, visiting artists' studios, and using artists as resource people reinforce the teacher's efforts.

PRINTMAKING

Printmaking is the process of reproducing an image from one surface to another. In the conventional printmaking techniques, the student must prepare a specific surface from which an impression is made. However, many interesting prints can be made using common items which require little or no modifications of the surface. These include various found objects, fruit, and scraps of wood.

The experimental approach with materials and processes is especially suited to the middle/junior high school student. Therefore, the promotion of the creative aspects and the understanding of processes and materials are of prime importance. The student must also be concerned with light and dark values, positive and negative shapes, line, texture, color, and design.

Printing processes at this level should include simple ones such as linoleum block, woodcut, stencils, frottage, found objects, monoprint, and silk screen. Products are evaluated on the basis of personal expression and design rather than on emphasis of technical skill.

Visual materials related to printmaking will give the student a knowledge of the history of printmaking and of contemporary printmakers.

SCULPTURE

Sculpture is a three-dimensional expression achieved through the additive, subtractive, or assemblage processes. This form may have movement or sound.

The modeling, or additive process, is a method of building sculpture with pliable materials such as clay, which permits continual change. One may add or remove parts of the mass as one so desires. Modeling has a versatility which carving lacks, and it usually requires less time to complete.

The carving or subtractive process is concerned with cutting away all excess material to expose the desired idea. Carving generally denies addition; for what is carved away cannot be restored to the remaining form.

Methods of creating forms by assemblage are somewhat similar to modeling methods. All are additive processes; however, assemblage differs in that it usually involves a direct usage of materials devoid of inherent plasticity.

Experiences with various sculptural methods help the student to discover the methods which best express his or her feelings and ideas. Three-dimensional experiences should be supplemented by the use of slides, films, reproductions, and by visits to see sculpture in museums, in architecture, and in sculptors' studios.

Three-dimensional design activities should:

- broaden the student's understanding of the role of sculpture in the past and present with an emphasis on trends and innovations of the twentieth century
- give the student an opportunity to investigate a variety of materials and techniques
- emphasize quality in design
- instill a desire for good craftsmanship

CRAFTS

Crafts provide opportunities for working with many materials while developing manipulative and evaluative skills which should lead to a keener appreciation and understanding of aesthetic principles underlying all works of art.

The various areas of crafts presented in the course outline, pages 6-9, are briefly described in the following statements. Should teachers feel inadequate in a particular crafts area, they may want to refer to a suggested reference listed in the Bibliography, page 65. Teachers should be familiar with the terms of the crafts in which they work and teach them to their students.

CLAY

Clay experiences range from the simple pinch pot to coil, slab, and wheel thrown processes.

Students can manipulate clay by using sticks, tongue depressors, and flexible metal scrapers. It is important to learn to keep the clay at the right consistency. Good craftsmanship must have been incorporated in the construction of a clay object before surface textural effects are even considered. Experience in glazing, stacking, and unloading a kiln enables a student to further understand the finishing processes.

FIBER MANIPULATION AND DECORATION

Processes in designing with fiber range from simple techniques of stencil, tie dye, and batik to more complex activities such as weaving, stitchery, macrame, crochet, knitting, and hooking. Experimentation should be encouraged in order for students to learn the possibilities and limitations of processes and materials.

Weaving may be done on all kinds of looms from the most simple to the complex. Color, design, and texture are emphasized in all weaving activities.

While making a piece of stitchery, the students will become familiar with threads, yarns, fabrics, and various other materials. They will observe how these work together either in contrast or in harmony for the desired effect.

Rug hooking as an art form will further the student's knowledge of utilitarian design as well as add opportunities for creativity and experimentation.

Decorative techniques such as stencil, silk screen, batik, and tie dye give the student experiences in using color, value, and shape. Each of these activities is excellent for simple or in-depth problem-solving processes.

JEWELRY

The art of jewelry making provides the student an opportunity to design objects of personal adornment and to develop an understanding of skills and craftsmanship. Working with jewelry processes and materials results in the student's being more discriminative in the selection and buying of jewelry.

The design in jewelry is directly related to its ease and comfort in wearing. This in turn regulates both dimension and material used. Simple jewelry forms can be created with few tools and simple soldering processes.

Various media can be used for designing jewelry such as metal, wood, stone, plastic, paper, leather, clay, fiber, and found materials. Jewelry techniques can be used for decorative methods on containers, wall decorations, tree decorations, and mobiles.

BOOKBINDING

Bookbinding offers the student a pleasurable experience of designing and executing a bound book, and in addition, the opportunity of learning about the interesting development of an ancient craft. Although bookbinding, as it is known today, did not begin until around 200 B.C., the historical development extends back to the early Sumerians, about 3500 B.C.

The craft of bookbinding requires few tools but considerable investigation pertaining to construction. The design of the binding should be emphasized. Students should be encouraged to explore many design possibilities in planning their work.

ENAMELING

Enameling as an art form dates back to early civilization and has been practiced by many peoples throughout the world. The most beautiful examples are found in the Chinese enamels of the eighteenth and nineteenth centuries.

Enameling on metal requires precise handling and exacting care in firing. The enamel is applied equally over the cleaned surface of the metal used and then put into the preheated enamel kiln. When the first coat of enamel is fixed, the design is executed by adding additional colors. The process of firing must be repeated after each new layer of color is added.

The beginner in enameling will use only a few tools and materials such as copper shapes, steel wool, tongs, gum tragacanth, tweezers, tin snips, file, and a hand stone. Tools such as a spatula, spreader, and pointer, may be improvised.

PUPPETRY

All puppet making activities offer rich possibilities for inventiveness and imaginative thinking. The many materials for modeling and constructing puppet characters will challenge the student to select and invent. Through puppetry, students project themselves into familiar or strange situations while creating their own world of fact or fantasy. In addition to being an excellent opportunity for group work, other aspects of puppetry such as the stage, sets, and lighting, provide the student with more areas of exploration and discovery.

ENVIRONMENTAL DESIGN

An important factor in the quality of life is the visual quality or lack of it in the environment created by people. In any community there are examples of order and beauty. Unfortunately, in every community there are examples of visual disorder.

Environmental design includes architecture, landscape gardening, and city planning. The places where people live and spend their daily lives to a degree may determine what they do. Environmental design relates to drawing, painting, sculpture, and crafts design experiences. Students may examine the spaces in which people live and the structures that have been designed. They can seek to improve the human-made environment by studying the visual qualities of a certain area and by developing plans for redesigning it. They can improve the visual quality of their school through landscaping a space on the campus or by improving the visual appearance of an area inside the school building. Investigations of environmental design provide opportunities to recognize aesthetic and functional forms, to develop innovative solutions to practical problems, and to create concern and pride in city, school, and home.

PHOTOGRAPHY AND FILMMAKING

The joy of recording and sharing images is a powerful and exciting way of learning.

Photography and filmmaking can be used as means of learning to see, as the student selects, isolates, and frames a subject. Also, they are an excellent means of studying design in nature and human-made forms. In photography and filmmaking, as in all art experiences, the student should be aware of how the elements and principles of design are used to record visual experiences and transmit personal ideas and feelings.

The student should also learn some fundamentals about the camera and about the use and control of light in photography since this is one of the most important elements.

Inexpensive movie cameras make it possible to include filmmaking in many schools. The production of a complete film with verbal or musical accompaniment becomes a valuable learning experience. Where filmmaking equipment is not available, films may be made by drawing on a leader film with marking pens. Such an experience can involve students in color, motion, and light. Abstract symbols are more suited to this type of filmmaking because of the size of the film on which the student works.

A series of student slides accompanied by music may be organized into a multimedia presentation. Projecting two images, overlapping, fading out, and other techniques may be used to make this an exciting and creative experience.

Any photography or filmmaking experience should stress developing creative and aesthetic expression, communication, and composition skills.

SPECIAL CURRICULUM CONSIDERATIONS

ART FOR GIFTED AND TALENTED

Providing meaningful learning experiences for the gifted and talented students in art at the junior high/middle school depends greatly upon the energies, resourcefulness, and ingenuity of teachers and administrators.

Identification of the student gifted and talented in art is generally based upon teacher observation of unusual performance. Check lists of characteristics of the gifted and talented students have been developed by some school districts to aid in identification. Also, the Torrance Test of Creative Thinking may be used to identify creative potential.

Gifted and talented students require encouragement and rich experiences with a variety of media and tools. These students should be challenged continually and encouraged to explore new and advanced processes.

Art educators take pride in the fact that art programs are based on individualized instruction. Within such a program, the gifted and talented student's needs often can be met. However, the regular school program needs to be extended and enriched for them. In small schools, neighboring districts might work together to provide special opportunities for gifted and talented art students. Artists may be brought to school to work with students for short periods of time or to give demonstrations. Special classes of longer time periods or open lab privileges for gifted and talented students may be provided. After school or Saturday classes and special art classes organized on college or university campuses are other possibilities. Some artists may want to serve as mentors to gifted student artists outside the school setting.

A necessary requirement is that any art program for the gifted and talented be taught by a certified art teacher and one well qualified.

ART AND SPECIAL EDUCATION

Art education should be available to all handicapped students regardless of the instructional arrangement (in regular art classes and/or integrated within the special education program).

Art offers the special student a chance to express his or her unique personal feelings, to build self-confidence, and in many instances, to perform exceptionally in an area which allows nonverbal communication with the environment. It can provide a vehicle for the student to develop untapped creative areas or to reconcile emotional conflicts.

The regular art curriculum generally only needs modification based upon an individual's physical/emotional abilities. Special materials or individual assistance/planning may be available to the regular teacher through the special education program. Curriculum planning by the art teacher may, at times, involve the special education teacher or supportive services personnel (psychologist, counselor, and art therapist) of the particular student involved.

Consideration should be given in the following areas when planning art experiences beneficial to special students:

- ability to receive instruction in a small or large group
- physical, emotional, or mental capabilities
- equipment needed
- positive feedback and reinforcement based on individual's capabilities rather than general competition

The reward of teaching art to special students not only will manifest in discovery of special abilities in many handicapped students, but also in the unique joy of the experience itself.

BILINGUAL EDUCATION

Art is a basic language which is visual rather than verbal. Students may express their ideas through line, color, form, and other visual means, even though they have a limited vocabulary.

The art program for the junior high/middle school is designed to emphasize self-expression with all art experiences based upon an experimental and exploratory approach. As students in the bilingual program are involved in these types of experiences, they are discovering who they are and what they can do. They are becoming aware of their own capabilities and developing self-identity, which is one objective of the bilingual program.

Another objective is to help students develop pride in their cultural heritage. The art program can aid in obtaining this objective. For example, when students work with clay, this is an opportunity to study about pottery made by artists from their culture as well as from other cultures. However, for students to become more knowledgeable of the art of other cultures, many visual materials are needed.

CAREER EDUCATION

In the junior high/middle school, career opportunities should be a part of the art program so that students can be made aware of the opportunities available to them if they desire to pursue a career in art or in a related field. It is not the function of the junior high/middle school art programs to prepare students for a career in the arts. The objective should be exposure to the full range of career choices available at a later time and full knowledge of the relative advantages and requirements of each. This information may be presented as it relates to the art experiences or in a separate unit on careers.

ART APPRECIATION

In Grades 7 and 8, all aspects of art appreciation are presented in conjunction with art experiences and not as isolated areas of study. The amount presented will vary considerably depending on the appropriateness of the different art experiences.

Emphasis should be placed on the many ways in which the contributions of artists and art movements have influenced present-day living and thinking. Painting, graphics, sculpture, architecture, and utilitarian objects have focused attention on and promoted greater awareness of social, cultural, and religious environments.

Since the amount of art appreciation presented will depend upon the teacher's knowledge and judgment, a specific approach or content consideration is not presented here. It is suggested that a general understanding regarding the nature of art be presented. A more comprehensive program of art appreciation is designed for the high school years.

Stimulating visual materials such as reproductions, films, filmstrips, and slides are necessary in presenting such an art appreciation program in Grades 7 and 8. Students should also see original works of art in order to develop discrimination and sensitivity to art values. If art studios, museums, and galleries are accessible, maximum use may be made of them. Also, visits by guest artists provide excellent opportunities for the development of appreciation.

EVALUATION OF ART

Art as individual expression should be the prime consideration in evaluation. A student's progress is evaluated in terms of individual growth. Self evaluation is encouraged. The grading of creative products often turns the adolescent's attention from the creative process to the final product. Descriptive evaluations will help students realize their progress and indicate what they might do to make future progress. This evaluative process is a part of teaching art.

It is suggested that rigid numerical or alphabetical grading systems be avoided. When reporting progress of the student, it is important that the system be easily understood by the student and parent.

At the end of the junior high/middle school art program, most students will:

- Express their ideas, thoughts, and feelings in a personal way with a variety of visual art materials
- Demonstrate greater skill in handling tools and materials to express ideas
- Communicate ideas about art because of their increased art vocabulary
- Reveal a growing knowledge of the elements and principles of design
- Show growth in their ability to solve problems creatively
- Contribute ideas and effort toward the solution of group problems
- Show greater understanding and knowledge of their own art heritage and of the contributions of present day artists
- Show an interest in art activities outside the classroom
- Enjoy participating in activities to improve the visual environment of their school and community
- Enjoy visits to art galleries and museums as a result of their art experiences

SENIOR HIGH SCHOOL

ART PROGRAM

GRADES 9-12

THE PURPOSE OF ART EDUCATION IN THE HIGH SCHOOL

The purpose of the art program for the secondary schools is to develop an intellectual and emotional understanding of art.

The study of art is two-fold:

- Art is a body of subject matter involving various academic procedures, skills, processes, and trends that can be analyzed, demonstrated, and learned.

- Art is a way of the adolescent's becoming personally and totally involved in creative processes of observing, feeling, and doing. It represents learning experiences wherein special emphasis is given to each individual's ideas, inspirations, and imagination. Art is also a way of searching for and defining spiritual truths of self and environment.

Thus, the pursuit of excellence in art and the cultivation of individualism are two of the primary purposes of art education in the secondary schools. These two purposes are inseparable actually, because experiencing art is characterized by an interaction of reason and emotion, of logic and creativeness, of fact and feeling. The unique learning experience in art is totally consistent with the adolescent who is alert, critical, introspective, and highly receptive to challenging possibilities and direction.

THE CURRICULUM OF ART

For the purposes of art to be realized, some form of course content must be structured relative to those purposes. Three specific recommendations which may be used as guideposts for the construction or reconstruction of art programs for the secondary schools are presented here. The degree to which each recommendation is represented within the curriculum will be determined by the nature of the school district, the individual school, the capabilities of the art teacher, and, finally and most importantly, the student.

- The art program should provide experiences that will enable the adolescent to develop productive abilities in the following areas:

Design	Graphic Art
Drawing	Crafts
Painting	Commercial Areas
Sculpture	Photography

- The art program should provide experiences that will enable the adolescent to develop abilities to think critically and to evaluate various art forms. A vital aspect of this ability is in the development of linguistic skills pertaining to the visual arts.

- The art program should provide experiences that will enable adolescents to develop an understanding of their cultural heritage. This will include an awareness of contemporary as well as historical aspects of art.

UNDERSTANDING ADOLESCENTS

The teacher can accomplish more fully the purpose for art by gaining an understanding of adolescents as maturing people and as creators.

Adolescents As Maturing People

- Begin to question many things which they previously accepted at face value
- Enjoy discussing abstract qualities such as truth and ideals
- Are sophisticated young adults in one situation and frightened youths in another
- Become increasingly introspective and begin to think of future plans and special interests
- Are concerned with peer acceptance
- Strive for independence and begin to acquire a more mature outlook and greater emotional stability
- Possess the ability to apply critical thinking to specific situations
- Are anxious to prove their worth

Adolescents As Creators

- Increase their critical awareness of their own work and the work of others
- Seek the objective criticism of others concerning their work
- Realize the value of art as a subject of study and respond to studying art in depth
- Exhibit an unusual ability to concentrate and to acquire the attitude of an artist
- Possess the tendency to specialize too narrowly in a particular branch of art expression
- Are interested in knowing about art as a career possibility
- Are greatly influenced by the teacher

OBJECTIVES FOR ART EDUCATION

The high school art program should help students to

REALIZE:

- That one's ideas are worthy of expression
- The many sources of ideas
- The importance of art in everyday living and making personal use of it
- That art is ever-changing

DEVELOP:

- Independent thinking
- Confidence in personal techniques while attempting new media
- The skills which will enable students to express their ideas in the best possible way
- An art vocabulary
- Standards for evaluation of one's own work

UNDERSTAND:

- The difference between copying and truly creative expression
- The relationship between one's own work and the creative work of contemporary artists
- That the professions related to the arts contribute to the development of society

APPRECIATE:

- That which is unique and unusual
- Beauty in other aspects of one's life

UNDERSTAND AND APPRECIATE:

- Art forms of the past and present

STRENGTHEN:

- The understanding that there is order in art

ENJOY:

- Art as a worthwhile leisure-time activity or a lifetime vocation

BECOME:

- More observant than previously

ORGANIZATION OF THE HIGH SCHOOL ART PROGRAM

Art I and II

Beginning in Grade 9, Art I is usually an elective. Therefore, the student selecting art can be considered to have an appreciable interest in the study of art.

At this stage, the adolescent is perhaps more adult than child and approaches art with a great deal of conscious awareness.

The Grade 9 and Grade 10 levels, Art I and II, are primarily devoted to the conscious and systematic presentations of various art processes, procedures, theories, and historical developments. The approach to art experiences during this time should be experimental in terms of materials but structured in terms of providing a strong foundation in drawing, design, and vocabulary.

The student electing art from Grade 9 and above should begin with Art I.

Art III and IV

Generally the art program for Grade 11 and Grade 12, Art III and IV, is concerned with a depth of art experiences. The program should also be flexible in scope because of the great divergency of student interest. For some students, the high school terminates their formal education; for others, it is preparatory for further study of art. Some are interested in commercial art or other art careers, and some just enjoy art activities.

The foundation for various art forms is laid in Art I and Art II. In Art III and IV, the art program provides the opportunity for the young adult to have concentrated experiences in areas of special interests.

COURSE OUTLINE CHART

Art Area	Concepts · Materials · Techniques
DESIGN	**Concept Emphasis:** Development of terminology and understanding of elements and principles of design as related to art experiences **Materials:** Paper, cardboard, fabric, etc. **Techniques:** Collage, montage, cut paper
PRINTMAKING	**Concept Emphasis:** Design principles; working for understanding of multiplicity and positive-negative space **Materials:** As wide a range as possible, for example, linoleum, cardboard, and gadgets **Techniques:** Monoprints, multiple run printing

SCULPTURE	**Concept Emphasis:** Design elements and principles with particular emphasis on form; encouraging understanding of positive-negative space; working in additive processes **Materials:** Wire, clay, wood, cardboard, found objects, plastic, etc. **Techniques:** Determined by choice of materials This is another opportunity to provide more than one material for student choice.

Art Area	Concepts · Materials · Techniques
DESIGN	**Concept Emphasis:** Reviewing and strengthening the student's understanding of elements and principles of design **Materials:** Paper, cardboard, fabric, pen and ink, brushes

Techniques: Collage, montage, lettering

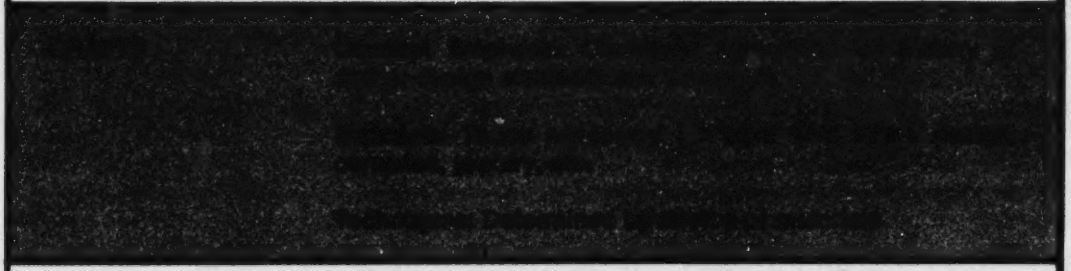
In the study of design, students explore techniques of using the shapes of letters as abstract shapes; combine lettering with collage or montage, and use a combination of these in the production of posters.

PRINTMAKING

Concept Emphasis: Principles and elements of design with emphasis on the understanding of positive-negative space

Materials: Linoleum, cardboard, gadgets, wood

Techniques: Monoprints and multiple turns, dependent on choice of materials



SCULPTURE

Concept Emphasis: Design elements and principles with particular emphasis on form; understanding of positive-negative space and the subtraction process

Materials: Firebrick, wood, foam glass, clay, plaster

Techniques: Determined by choice of materials

ENVIRONMENTAL DESIGN	**Concept Emphasis:** Awareness and sensitivity to the visual qualities of the environment **Materials:** Dependent upon activities selected by teacher and students **Techniques:** Dependent upon the selection of activity, possibly drawing, painting, sculpture, and crafts design The grade placement may vary with school districts dependent upon opportunities that arise within the school and community for such activities.

Art Area	Concepts · Materials · Techniques
PRINTMAKING	**Concept Emphasis:** Elements and principles of design; possibilities of printmaking both as a vehicle for personal expression and as a tool for commercial artwork

	Materials: Those materials necessary and/or available for serigraphy, lithography, etching **Techniques:** Determined by student/teacher choices
[illegible]	[illegible]
SCULPTURE	**Concept Emphasis:** Continuing to strengthen the design skills with emphasis on form and space **Materials:** Those appropriate to exploring large massive forms, i.e., plaster, concrete, salt block, vermiculite, metal, wood **Techniques:** Determined by student/teacher choices
ART HISTORY	Study should continue to be in conjunction with areas listed above and should be a tool for motivation and enrichment.

	ART IV
Art Areas	**Concepts - Materials - Techniques**
INDIVIDUAL EXPLORATION	**Concept Emphasis:** Personal growth and individual direction **Materials:** Individual choice **Techniques:** Determined by choice of materials
FINE ARTS	**Concept Emphasis:** The integral relationship of the fine arts; comparison of the visual arts to all other areas of fine arts—music, theatre, dance

	Materials: Determined by teacher's approach **Techniques:** Determined by teacher's approach
PROFESSIONAL PREPARATION	**Concept Emphasis:** Experience of preparing a portfolio and planning, preparing, and presenting student exhibitions if space is available in the school or community, interested seniors should be encouraged to present a senior exhibit, either individually or as a group.

The Course Outline Chart lists basic concepts, materials, and techniques that should be explored from Art I through Art IV. While concepts, techniques, and manipulation of materials are all important facets of the student's work, the quality of that work will also depend on the choice of subject matter. Students should not be allowed to resort to copy work. Students and teachers alike should be constantly thinking of new subject matter and searching their own unique environment for:

- Interesting objects for still life
- Changing approaches to figure drawing such as costuming, lighting, groups
- Interesting ways to use both natural and human-made forms as a source for both drawing and design
- Inventing challenging imaginative situations to use as source material. For example: You are on Planet 14 of the 47th galaxy. What do you see?
- Looking at familiar objects in new ways, either from unusual angles or by adding or changing to create fantasy or humor

Another very basic part of creating work of high quality is the constant encouragement by the teacher of high standards of craftsmanship and pride of presentation. Students should be taught from the beginning to value their work and to exercise care in the production and handling of it.

DESIGN

Design is paramount in all areas of visual expression. The nature of people is to give order to their environment. In organizing their visual ideas, they produce artistic order which is another name for design. Design is basic to all art forms—music, literature, theatre, and the visual arts. Design is a means of obtaining aesthetic order as well as a means of understanding and evaluating all visual expression. Without design, art has no structure.

The elements and principles of design may be considered the structure of a work of art. Generally it is agreed that the elements of design are line, form, texture, space, and color. The principles of design—unity, rhythm, balance, and accent—are the devices by which the elements are used. These elements and principles may be reviewed, demonstrated, or emphasized separately in order to clarify the definition of each term. However, it must be remembered that they are interrelated and inseparable within a work of art. Every art experience must be planned and executed with good design.

The teacher should constantly emphasize the reinforcement of design concepts in all areas of art and encourage the understanding and ability to verbalize these concepts on the part of the student.

ART I

The intuitive or emotional approach to design should always be encouraged throughout the entire art program of the secondary schools. However, in Art I an analytical presentation of design elements and principles is strongly recommended. At this level, the student should obtain an overview of the personal awareness and meaning of design.

ART II AND III

Building upon a general knowledge of design, the student studies in depth line, form, color, texture, and space. The student should be able to make conscious and objective use of the elements and principles of design. Problems presented by the teacher at this stage should allow for more active student participation at the intellectualizing level.

ART IV

In this course, students are challenged with more technical processes. Their design knowledge functions as a flexible guide as they pursue activities of personal interest. In addition to increased technical challenges, problem-solving experiences presented to the Art IV student should be increasingly more difficult.

DRAWING

Drawing is important to students as a means of adequately describing or recording their surroundings, as a tool for preliminary planning, as a means of expression, and as a method used to produce a creative product itself.

Drawing helps students to clarify and transform their experiences, ideas, and feelings as they develop motor control. A respect for drawing is to be gained by studying prints of the work of great artists from prehistoric to contemporary times. Drawing should include figure drawing, landscape, abstraction, and natural or constructed forms. Drawing to express an emotion or mood may also be a part of the student's experiences.

Drawings should be executed with a variety of materials. Each material requires different handling and provides students with opportunities to refine their expression in drawing. They can search out the medium and technique that best expresses their intention. This search should lead the student to the understanding that any change in the medium and technique changes the expressive content of the drawing. Through this search, the student will develop skill and increased sensitivity in drawing.

ART I

The student in Art I should be afforded the opportunity to experience a basic drawing program with a variety of media and subject matter. The learning experience should include the appreciation of the works of other students and of great artists.

The first year should be characterized by a subjective and emotional approach to drawing. As students are exploring the possibilities of this area, they should be given the opportunity to experience the widest possible range of materials, techniques, and subject matter. The student should be made aware of the possibilities of using drawing not only as an end in itself but as a springboard and source of ideas for work with other media. Encouragement of the use of sketchbooks for recording ideas, developing drawing skills, and recording improvement should be built into any Art I program. This sketchbook habit will prove invaluable to those students who continue their artistic development either with further course work or as individual pursuit.

ART II AND III

A more analytical approach is taken toward the teaching of drawing in Art II and III. As indicated in the program outline, drawing in Art II is characterized by figure drawing, compositional emphasis, and portraiture. Definite consideration should be given during this year regarding tone and value. Both realistic and abstract drawing should occur at this level. Art III is an exploratory time of perfecting individual style.

ART IV

During Art IV, the teacher should encourage critical evaluation by students regarding their own individual growth and development in drawing as well as in appreciating the works of past and present masters.

PAINTING

Many painting media have been used throughout history. Early cave dwellers used colored clay and spittle as a painting medium; later watercolor, tempera, encaustic, fresco, oil, and synthetic media paints were developed. In the secondary school art program, many of these can be utilized. Awareness of various styles of painting including impressionism, expressionism, surrealism, nonobjective, and abstract art should become a part of painting experiences.

ART I

Tempera painting is offered at this level to develop interpretative and imaginative expression through the various exploratory techniques. The teacher should incorporate art history by means of slides, color reproductions, and films.

ART II AND III

Painting should be more objective in terms of developing and understanding various schools and styles of painting. This can be very easily correlated with the study of historical and current trends in the visual arts. Painting media at these levels could include watercolor, synthetic media, oil painting, and mixed media.

ART IV

Painting at this level should represent a continuation of student-selected painting media with emphasis on depth in individual expression. The students shcuid also be encouraged to evaluate their own painting experiences.

SCULPTURE

Sculpture is a three-dimensional form designed to express an idea or feeling. The various processes include modeling, carving, or constructing. Sculpture is found in three forms: in the round, relief, or kinetic.

In recent years, new materials have been added to the traditional media of clay, wood, stone, and bronze. Sculptural materials used today include paper, wire, various metals, plastics, plaster, glass, and many found objects. It is important that the selected material be appropriate to the ideas expressed and that it retain its qualities rather than be forced to appear like another material.

Sculpture is both visual and tactile in that it affords the viewer satisfaction in seeing as well as in feeling the object. Sculpture is generally designed to be seen from all sides and angles. Continuity of form and space relationships creates unity of design. Good sculpture, as well as other significant art forms, is created through conscious effort, hard work, knowledge of design, application of skills, and the proper use of tools.

ART I

In the first year's experiences, the student is afforded exploratory use of materials while expressing feelings and emotions in spatial forms.

Wire and clay sculpture, sandcasting, mobiles, and various assemblage techniques may be considered.

ART II AND III

Sculpture can become more complex and more tool-oriented. Experiences such as large clay sculpture, wood carving, and sculpture executed in firebrick, concrete, plaster, salt block, and stone, are excellent three-dimensional activities.

ART IV

The final year should be the exploration of even more sophisticated forms of three-dimensional art. Welding, mold making, and casting will present interesting technical challenges.

CRAFTS

Crafts are an important part of any high school art program, and students should have experience with several of the major craft processes. Ceramics, bookbinding, weaving, stitchery, batik, mosaics, jewelry, metal work, and enameling are presented in the guide, for these crafts have been important throughout the history of humankind.

Through crafts the student gains practical experience in using the elements and principles of design. Each craft material makes certain design and construction demands which will influence the creative solutions to craft problems. Students are required to make choices and decisions as they work to express their own ideas and feelings with materials and tools of the craftsperson. For any craft activity to qualify as an art experience, creative action must be involved. A resourceful teacher will challenge students to explore, invent, and recombine materials. Good design and basic qualities of craftsmanship must be the expected outcome of an effective crafts program.

As a part of the craft experiences, students should have an opportunity to see original crafts and to become acquainted with the work of outstanding artists and designers in the crafts.

ART I

The student in Art I should experience a basic craft program with a variety of materials. This should be an exploratory period with materials and a time for the student to become familiar with several craft processes.

ART II AND III

Students will build upon their knowledge of crafts by engaging in more difficult craft processes. With more experience the student will develop more technical skill in the use of tools and materials.

ART IV

Students in Art IV should have an opportunity for in-depth experience in one or more areas of crafts in which they desire to work. They should be encouraged to evaluate critically their own growth and development.

COMMERCIAL DESIGN

The commercial areas of art encompass such a wide range of activities which have become so interwoven in our everyday affairs that we fail to realize their impact upon our lives. This area is specifically concerned with straightforward, effective channels of communication, delivering the message of the image presented whether it be in theatrical design or in a fire prevention poster. A thorough understanding and command of the working tools of basic design principles are necessary in the commercial areas because the student is constantly dealing with age-old constructed symbols and traditional forms such as lettering characteristics and design motifs.

Areas to be explored are:

- Advertising layout
- Architectural design
- Cartooning
- Display design
- Fashion and costume design
- Gift-wrap design
- Illustration
- Industrial design
- Interior design
- Lettering
- Packaging
- Photography
- Poster making
- Sign painting
- TV art
- Theatre design
- Trademark design

The chief emphasis in this area is to be placed on the creative use of color and design, rather than on the limitations imposed by the commercial nature of the work and the means by which it is to be reproduced. Skills in and knowledge of lettering, typography, reproduction processes, and areas related to advertising arts are of great importance to the student and designer. Equally important is familiarity with the work of outstanding artists, present and past. The advertising artist should always be concerned with raising standards of taste and selectivity.

ART I AND II

The student is exposed to the creative possibilities of lettering and general designing of posters, book jackets, and illustrations.

ART III

The student should discover new and exciting forms for communication with the artists, the purchaser of products, and ultimately the buying public. Some knowledge of the many reproductive processes as well as professional layout skills should be included. Copy work of any form should not be allowed or encouraged except in beginning lettering skills.

ART IV

The student may explore in depth several areas of commercial design which are of special personal interest. For example, some students may wish to engage in personal research regarding advertising layout, package design, and display design. The student may also want to obtain practical experience in designing for these areas. When possible, commercial design activities become more valid experiences when they are actually used and not theoretical problems. Some examples might be posters, program covers, and layouts for school newspapers and annuals.

GRAPHIC ART

Graphic art describes the reproduction of visual forms by means of printing techniques. Perhaps for the first time, rather than working directly on the end product, the student is creating and manipulating a vehicle for thoughts and feelings which will be reproduced later. The student is forced to evaluate a desired outcome and to work toward achieving that goal.

The advent of paper encouraged printmaking to become a serious form of art. Before that time, the Romans had produced a few stenciled forms, the Egyptians had made cylinder seals, and the Chinese had produced many stone and natural rubbings. Many contemporary printmakers feel that the last 25 years have brought more technical innovations than have all the previous centuries.

The graphic processes are grouped under the categories of relief, intaglio, planographic, and stencil printing. These processes have recently come into their own by lending themselves to free and expressive styles of contemporary art. Students should be able to recognize and understand the processes involved as they see the work of professionals. Through increased perception of graphic expression, the student should develop interest in the graphic arts field. There are many technical

processes to be mastered in each separate phase of printmaking. Each area has its own limitations as well as advantages that the young artist must perceive in order to use a particular process effectively.

If possible, students should have an opportunity to experience each of the following during their art experiences in high school:

- Woodcut
- Lithography
- Serigraphy
- Linoleum cut
- Monoprint
- Etching and engraving
- Stencil printing
- Frottage
- Gadget printing
- Collage printing

ART I

The teacher should encourage and provide the opportunity for students to explore simple printmaking techniques which will provide a basic program.

ART II AND III

More technical designing and knowledge of printing processes are required at this level.

ART IV

In the final year of art, students will explore in depth more sophisticated forms of printmaking. The teacher should encourage students to evaluate critically their own individual growth and development.

PHOTOGRAPHY AND FILMMAKING

Wherever possible, the study of photography and filmmaking should be included within the art program. Because of the technical aspects and special equipment required, it should be taught as a separate course. Photography and filmmaking should be taught creatively and with emphasis on the same principles of good design included in other art courses. The extent to which such areas can be initiated into the curriculum will depend upon the interest of students, the amount and types of equipment available, and the expertise of the teacher.

Photography and filmmaking provide the student with opportunities to study design in nature and in human-made forms. This medium is also a means of learning to see as the student selects, isolates, and frames a subject. Emphasis should be placed on creative and aesthetic expression, as well as on communication and composition skills.

Before students can effectively communicate through photography or filmmaking, they must be aware of the capabilities of available equipment and techniques possible. As students gain technical knowledge, they will be able to experiment with the medium.

Sequence in art is always from the simple to the complex. Beginning experiences include becoming familiar with the camera and using it as a means of studying design and communicating visually. As the students progress in the study of this medium, there will be more in-depth and challenging experiences. Students should acquire greater knowledge of possible techniques. Also, students should have opportunities to see the work of professional filmmakers and photographers.

ART I-IV

Photography and filmmaking may be included in the high school art program at the level or levels that seem most appropriate for the local school district.

ENVIRONMENTAL DESIGN

The visual pollution evident today indicates the importance of training students to be more aware of their visual world and to make critical judgments concerning it.

Environmental design includes architecture and garden, city, and urban planning. Environmental design can relate to drawing, painting, sculpture, and crafts design experiences. Students may examine the spaces in which people live and the structures that have been designed. They can seek to improve the environment.

The elements and principles of design, of which art students should have knowledge, are important in studying the visual environment. The awareness of form, color, space, texture, line, and light precedes the critical evaluation, designing, or redesigning of one's environment.

Students can become involved in environmental design projects such as redesigning an area of the school campus, or within the school, and developing models for innovative solutions to community environmental problems.

ART I-IV

Environmental design may be included as a unit in the high school art program at the level or levels that seem most appropriate for the local school district.

SPECIAL CURRICULUM CONSIDERATIONS

INTERRELATING THE ARTS

The arts in any high school should be mutually supportive since the philosophies and natures of the arts are similar. In the course of a school year, opportunities will present themselves for cooperative efforts between art, theatre, and music, and these opportunities should be utilized for mutual benefit.

Comparison of the visual arts to other fine arts areas—theatre, music, and dance—is another approach to studying the relationships of all the arts.

SPECIAL EDUCATION

Many special education students are being mainstreamed into art classes. Modification in the course outlines, on a student-to-student basis, may need to be made to meet the needs of the mentally retarded, emotionally disturbed, or physically handicapped. Many times special students will need to be working wth simple materials on their own levels of achievement.

CAREER EDUCATION

Career education is that aspect of education which results in preparing one for life's work. Students need facts about careers in art and related fields, the futures they offer, and the preparation necessary to enter them. Today, with greater emphasis on career education, the art curriculum needs to focus more on career opportunities.

Much in the human-made environment has been created by professional artists or designers who work in one of the many career categories in the visual arts. The buildings in which people live, work, and shop are the creation of architects and interior designers; the magazines, books, and catalogues people read are composed by art directors and illustrators; the vehicles in which people ride and the appliances and utensils used for preparing and consuming food are the work of industrial designers; and the style of clothing is the result of the imagination of fashion designers. As people become aware of the visual appearance of the environment, the demand for professionally-trained persons in environmental design increases.

Career awareness can take place in every art course to some extent or in a special unit designed to acquaint students with specific art careers. Opportunities should be arranged for students to talk with successful people who have chosen art as a career. Also, field trips to studios or businesses may stress the skills, techniques, and social values that are important to a specific art career. The student needs sufficient information on which he or she can make decisions concerning career choices.

CULTURAL AWARENESS

One of the objectives of the bilingual education program is to help students develop a sense of pride in their cultural heritage. The art program can contribute to the attainment of this goal.

Cultural awareness and ethnic contributions can be reinforced by the study of the arts of other cultures. Such studies are usually more effective when used in conjunction with art problems which utilize similar subjects, techniques, or materials. For example, before beginning a weaving problem, students would benefit from becoming familiar with the weaving arts of various cultures.

ART FOR THE GIFTED AND TALENTED

In many high school art classes, there are students who possess above-average talent in art. These students need special programs. The regular school program can be extended and enriched with intensive instruction at an advanced level. Gifted and talented students should not be given more work, but should be given significantly different artwork from that offered in regular classes.

Administrative support is needed if special opportunities are to be provided for students identified as gifted and talented in art. Identification of gifted student artists is generally accomplished through teacher observation of unusual performance. Checklists of specific characteristics have been developed by some school districts to aid in identification. Also, the Torrance Test of Creative Thinking may be of help in identifying creative potential. Portfolios of work and special performance activities are sometimes required for admittance to special schools for the gifted.

Types of programs that might be organized for gifted and talented high school students include arranging special classes with open lab privileges, developing programs with neighboring districts, organizing programs on college campuses, developing programs involving community artists and resources, or planning Saturday or summer programs. Specialized schools for the arts have been organized in Texas and different parts of the United States.

Many communities have resources to support meaningful art programs for gifted/talented high school students. Local business persons may have art departments in their companies and may be willing to cooperate with the schools. Architects, printers, and advertising executives are other resources that might be in-

volved. Students may work for short time periods in artists' studios, or artists may work part-time as mentors with students in a central studio. A local school may choose from a variety of approaches; however, it is important to make some provision to meet the needs of students who are gifted in art.

ART APPRECIATION

Art appreciation deals with the development of the sensitivity of an individual to the extent that the individual is able to understand and react to works of art. The student's own creative experiences produce a growing reservoir of understanding and make possible a closer identification with works of art.

Art appreciation should be an integral part of all areas of art expression rather than a separate area of study. The role of the teacher is to expose the students to works of art and to encourage, stimulate, and inspire them to see with a discerning eye.

Visual materials such as films, filmstrips, slides, and prints as well as field trips to galleries and museums can enrich the program.

ART I

In the first year of high school art, there should be presented a broad survey of painting and sculpture up to the nineteenth century.

ART II AND III

Nineteenth century and contemporary art should be related to the art experiences of the Art II student. A more in-depth approach to the whole spectrum of western art than previously given should be presented in Art III.

ART IV

Appreciation as it relates to deeper coverage of special areas is emphasized in Art IV.

EVALUATION OF ART IN THE HIGH SCHOOL

Evaluation of the total art experience requires consideration of the individual's attitudes, aesthetic growth, development of skills and work habits, as well as the art quality of his or her creative work. It is more than the grading of a finished product.

Individual evaluation results when students become aware of their increased skill in the use of materials, continue to develop their critical thinking toward their own work, and appreciate their unique mode of expression. It is important that students be able to set up standards for their work so that they can see their progress in aesthetic growth.

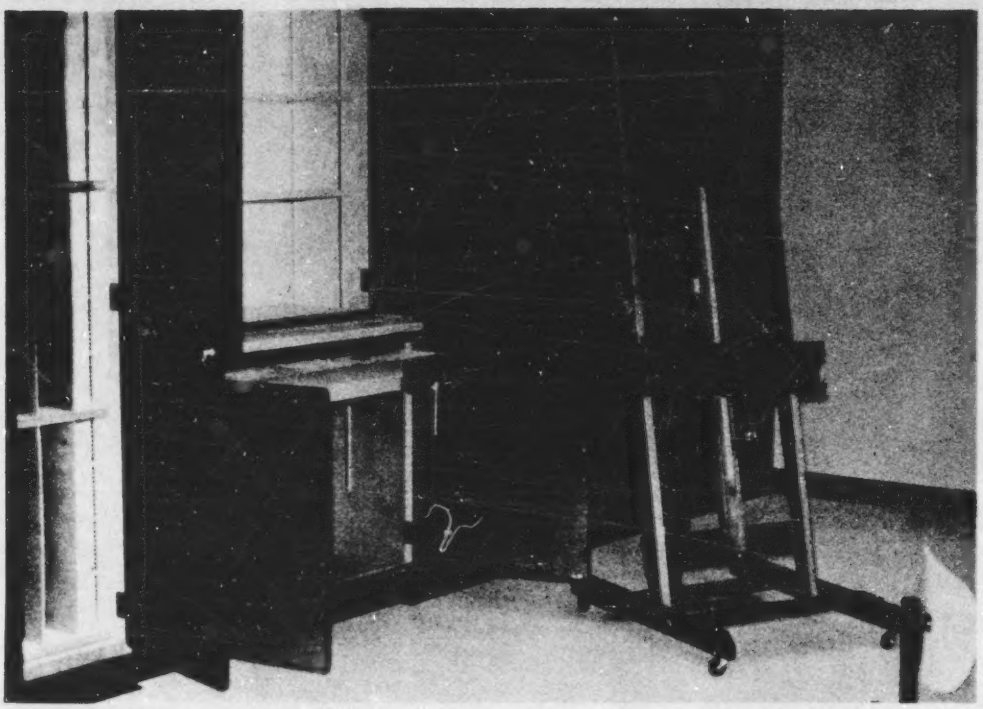
Group evaluation can be used effectively in the high school as a means of further developing students' objective appreciation of their work and the work of their classmates. Before the evaluation begins, it is helpful for the students and the teacher to set up certain evaluative criteria by which the work will be examined. Guidance in such an evaluation is provided by the teacher, who channels the student to verbalize logically about the art form.

Teacher evaluation involves the searching for tangible and intangible evidence of individual artistic growth. The establishment of criteria is easier in some cases than in others. One must not lose sight of the fact that art forms are ever changing and are bound up with feelings which are difficult to explain.

By the end of the high school program (four years of art), most students will:

- Show creativeness and freedom in the expression of ideas
- Demonstrate understanding of the use of color, line, shape, and texture and their relationship in organized two- and three-dimensional space
- Demonstrate the ability to understand and to use the basic principles of art
- Describe the characteristics, limitations, and possibilities of a great variety of materials
- Exhibit ability to use an art vocabulary sufficient to communicate ideas about art
- Demonstrate understanding of the interrelationships of feeling, technique, medium, and process in producing an art form
- Produce imaginative and inventive works of art
- Understand the skills, knowledge, attitudes, and discipline necessary for entry into an art career

- Recognize that professions related to the arts contribute to the development of society
- Show increasing skill and inventiveness in using tools, processes, and materials in visual expression, i.e., drawing, painting, printmaking, crafts, and sculpture
- Think, feel, and act creatively with visual materials
- Critically evaluate their own artwork based on the principles and elements of design
- Explain and value the difference between copying and truly creative work
- Demonstrate an open mindedness toward different forms and styles of art
- Distinguish between personal likes and dislikes and the aesthetic merit of an art work
- Use art experiences beyond class time on a voluntary basis
- Recognize the importance of design to everyday living experiences and make personal use of it
- Accept responsibilities as a citizen to support cultural and environmental quality in the community



APPENDIX

EXHIBITING STUDENT WORK

Every effort should be made to exhibit the work of the students. Exhibits provide important motivation and reinforcement in addition to significant recognition for the student as an individual.

There are endless possibilities for placement of exhibits within the school. For example, work might be exhibited in halls, the library, the cafeteria, the administrative offices, and on the bulletin boards in classrooms throughout the building.

Within the community, many stores, banks, and libraries welcome a carefully-planned and executed student exhibit. In addition to giving positive reinforcement to the student, exhibiting student work is an excellent means of promotion and advertisement for a good art program. When nonart students have an opportunity to see what happens in the art classes, many are motivated to become involved. Also, administrators become supportive. It is important that the teacher use the exhibit as a learning experience for the students. With strong teacher guidance, students can and should play an important role in planning, preparing, and presenting an exhibit of their own work.

COMPETITIONS

Changing concepts of art education have brought about the necessity of a new look at art competitions in the public schools.

Art educators recognize that there are two forms of competition: natural competition, where students compete with themselves, and introduced competition, where the source may be outside their immediate experiences.

Natural competition is needed for continuous growth. Students should work at their own levels of maturity and understanding, and their work should be evaluated by this criterion.

Competition cannot be ruled out. It is a basic part of life. It is the way competition is approached or handled that can make it a learning situation or a factor that can stifle or destroy further interest in art.

Above the Grade 10 and Grade 11 level, competitions may have a desirable educational value if students participate in only a few. A good show with no reward other than that given by the national program of Scholastic Art Shows and where all work is done at school encourages some students to see value in their accomplishments that may be missed otherwise. An insightful teacher encourages students to show their good work, but discourages them from working for a specialization or stylizing too early. Exploration is necessary for satisfactory growth. After all, the purpose of art education is to provide for the development of each student.

THE SECONDARY ART ROOM

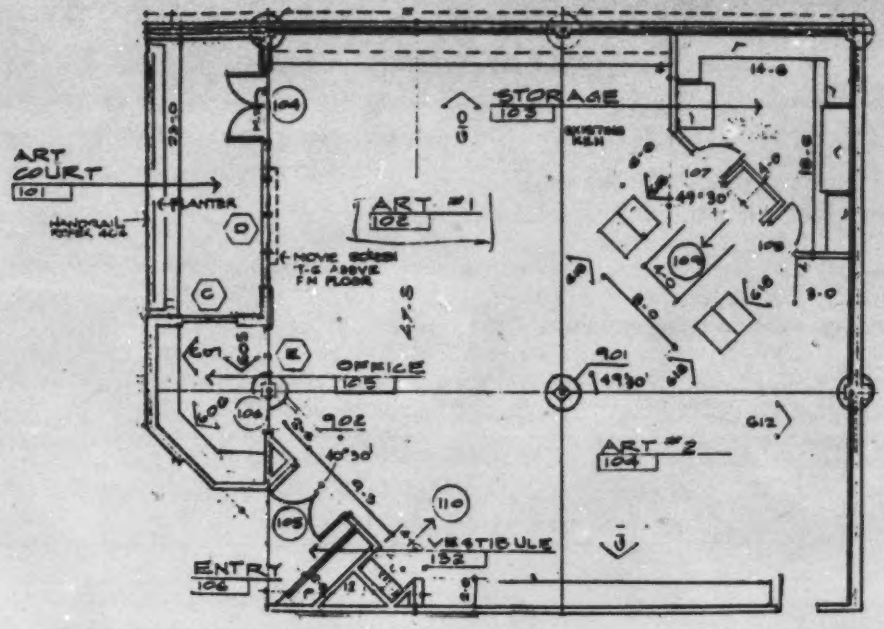
The art program in the secondary school depends in great part on adequate, functional facilities for instruction. The following standards for facilities were developed by a fine arts advisory committee to the Division of Curriculum Development, Texas Education Agency. The committee consisted of art educators and public school administrators.

LOCATION

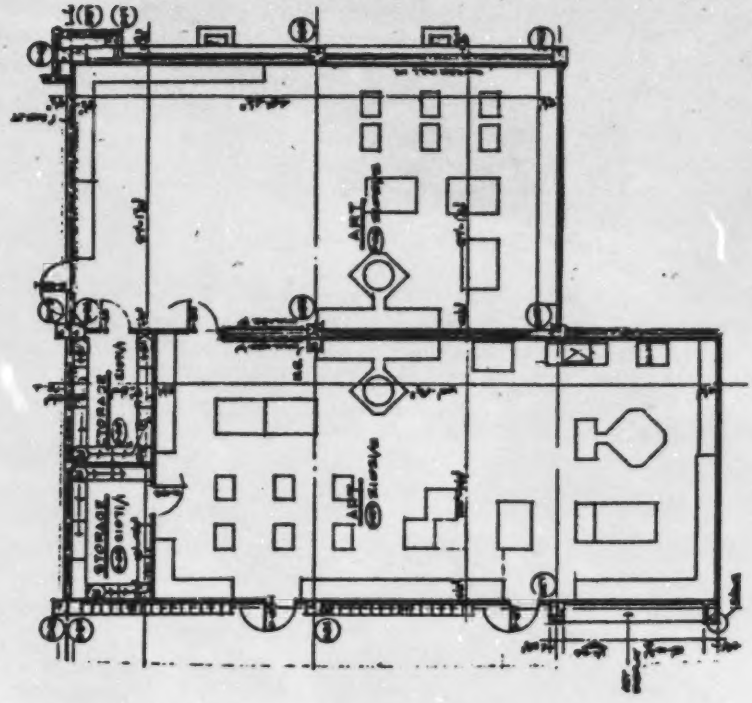
If at all possible, the art room should be on the first or ground floor, adjacent to a service entrance, industrial arts unit, stage and auditorium, and parking areas. The room should also be located as far as possible from other classrooms so that noise from art activities will not interfere with the regular school program.

A patio with sliding glass doors could provide auxiliary space for display, a natural light source, and a space for noisy work.

PLANS FOR SECONDARY ART ROOMS



Congress Junior High School, Denton ISD



Centennial High School, Garland ISD

SPACE

The art room should have a minimum of 65 square feet per student, excluding storage and teacher's work space and should provide for ease of traffic flow.

The teacher's office and work area should be adequate in size to house several filing cabinets, bookshelves, a teacher's desk, and a large storage-type drafting table. A glass-enclosed office is preferred.

ARCHITECTURAL FEATURES

Asphalt tile or vinyl floor covering of a medium color is recommended with one area of concrete for special activities.

A chalkboard that is reversible to a bulletin or display board should be no smaller than 3' x 4'.

Each art room should have a special carpeted resource area that includes the following:

- Table and chairs
- Bookshelves
- Books
- Magazines
- Large reproductions of paintings
- Audiovisual equipment
  - Slide projector
  - Film projector
  - Overhead projector
  - Opaque projector
  - Slide sorter
- Storage for slides, film loops, reproductions, and other visual materials

Ceilings should be of a light, acoustically-treated material.

Walls should be of a light, neutral color to aid in light reflection.

Outside walls should have as much glass as is structurally possible. At the least, windows should be floor-to-ceiling height. Glass should be of a nonglare type.

Room-darkening shades should be installed to expedite the visual aids program.

Electrical outlets (110-volt) should be spaced every four feet around the room with a

sufficient number of circuits to allow maximum use of outlets. Outlets of 220-volts are necessary for kiln use.

Gas outlets should be provided in the crafts area for burners and torches.

SINKS

Island or peninsula type sinks equipped with traps should be easily accessible from all parts of the room. They should not be located in a corner or storage area.

Each sink or clean-up area should be large enough to accommodate a maximum of six students at a time. Consideration should be given to step-on controls for sinks.

Sinks should be at least 15 inches deep and equipped with hot and cold water. There should be storage area under the sink for water jars and cleaning equipment.

FURNITURE

The following types of furniture will provide work areas for a variety of art activities:

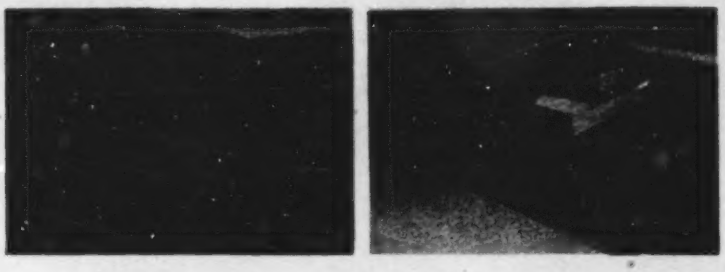
- A number of large, heavy, plastic-laminated tables with adjustable legs, seating four persons
- At least two hardwood tables for heavy work

- Individual desks
- Standing easels
- Tall stools for use at standing easels
- Stools for use at tables

STORAGE

A storage room equal to one-fourth the area of the entire laboratory area should be used for the chief supply source. A general storage area in the laboratory should accommodate student work. Shallow drawers and shelves for flat work, flexible shelving for thee-dimensional work, and areas for equipment and tool storage are needed. Trays in lockable cabinets assigned to students provide a means of distributing and protecting materials.

Portable horizontal drying racks are a necessity.



DISPLAY

One wall of the classroom should be reserved for tacking or hanging student work.

Display areas for both two- and three-dimensional work should be provided in the classroom, halls, and various parts of the building.

Glass-enclosed shelves for display of three-dimensional work and jewelry are recommended. Display spaces and cases should be well lighted and equipped with multiple lighting plug-in tracks with movable accent lights.

Some portable display areas are desirable.

The surface of the display areas should be of a porous-type material into which various hanging devices may be used—pins, staples, tacks.

A wooden track strip above the display area for securing heavy objects is desirable.

Ceiling hooks for hanging special three-dimensional work should be provided.

SPECIAL EQUIPMENT

Special equipment broadens the art program. The following are considered essential items for a comprehensive program:

- Ceramic kiln
- Enameling kilns
- Looms
- Portable zinc-lined clay bins or other appropriate storage, such as a galvanized can, a plastic container, or earthenware crocks
- Workbench with vise
- Electric hot plates
- Electric irons
- Portable sewing machine
- Sawhorses
- Paper cutters
- Large wall mirrors
- First aid kit
- Scroll saw
- Electric drill
- Soldering equipment
- Miter box and saw
- Printmaking equipment and press
- Wedging board
- Jeweler's bench
- Potter's wheel
- Stepladder
- Large plastic or glass containers for batik fabric dyeing

- Plastic containers, various sizes
- Squeegees and frames for silk screening
- 36" rug hoops and frames

SUGGESTED TERMINOLOGY

Students should become familiar with the following terms in order to facilitate talking about their work. The list is not one for memorization. As students use these terms in their art experiences, they will better understand their work and the work of others.

The first group of terms will provide a basic vocabulary of design terminology. Since design is the basis for working with any material, most of the terms in this group would be applicable to working with any art media.

DESIGN

Accent	Emphasis	Opaque	Symmetrical
Aesthetic	Form	Organic	Tactile
Asymmetrical	Formal	Organization	Tertiary
Axis	Geometric shape	Pattern	Texture
Balance	Harmony	Plastic elements	Three-dimensional
Center of interest	Horizontal line	Positive-negative	Tint
Chromatic	Hue	Primary	Triad
Color	Informal	Radiation	Transition
Complementary	Intensity	Repetition	Transparent
Complex shape	Line	Rhythm	Two-dimensional
Contour	Linear pattern	Secondary	Unity
Decorative	Mass	Shade	Value
Design	Monochromatic	Simple shape	Vertical line
Diagonal line	Motif	Space	
Dynamic	Neutrals	Static	

DRAWING

Abstract	Contour	Horizon line	Scratch board
Anatomy	Crayon	Illumination	Shade
Bristol board	Cross-hatching	Illustration board	Stippling
Calligraphy	Distortion	Pastel	Teeth (paper texture)
Cartoon	Figurative	Perspective	Thumb-nail sketch
Caricature	Fixative	Plane	Tone
Composition	Gesture	Proportion	Torso
Construction	Graphic art	Scale	Transition

PAINTING

Analogous	Encaustic	Media	Pigment
Arrangement	Fresco	Medium	Secondary colors
Broken color	Gesso	Mood colors	Shade
Casein	Gouache	Neutrals	Stippling
Communication	Half tone	Nonobjective	Technique
Contrast	Impasto	Opaque	Tempera
Cool color	Local color	Palette	Warm color
Dry brush	Mass	Palette knife	Wash

PRINTMAKING

Abstract	Gouge	Multicolor	Stencil
Block print	Graphic art	Print	String print
Brayer	Incise	Proof	Squeegee
Burnisher	Ink slab	Relief process	Symbolic

Collage print	Intaglio	Repeat process	Tusche
Dry-point	Lithograph	Silk screen (serigraphy)	Unit
Etching	Monoprint	Simplified	Woodcut
Frottage			

SCULPTURE

Additive	Modeling	Proportion	Subtractive
Armature	Movement	Realistic	Three-dimensional
Assemblage	Nonobjective	Rhythm	Transparency
Bas-relief	Open space	Sand casting	Vermiculite
Carving	Papier mâché	Shape	Wedge
Mobile	Plaster	Stabile	Zonolite

ART APPRECIATION

Abstract	Cubism	Lithography	Pop art
Architecture	Dome	Medium	Post-impressionism
Armature	Expressionism	Monoprint	Realism
Bas-relief	Facade	Mosaic	Renaissance
Buttress	Fresco	Nonobjective	Silk screen
Byzantine	Frieze	Op art	Stoneware
Cartoon	Genre	Organic	Style
Classic	Gothic	Palette	Surrealism
Collage	Gouache	Patina	Symbolic
Column	Graphic	Perspective	Terra-cotta
Composition	Impressionism	Pigment	Wood block
Conventional			

71

BIBLIOGRAPHY

ART APPRECIATION

Chase, Judith Wragg. *Afro-American Art and Craft.* New York: Van Nostrand Reinhold Company, 1971.

Clark, Sir Kenneth. *Civilization: A Personal View.* New York: Harper & Row Publishers, 1970.

Cleaver, Dale G. *Art, An Introduction.* New York: Harcourt Brace Jovanovich, Inc., 1977.

D'Amato, Alex and D'Amato, Janet. *Italian Crafts: Inspiration from Folk Art.* Philadelphia: J.B. Lippincott Company, 1977.

Davidson, Abraham A. *The Story of American Painting.* New York: Harry N. Abrams, Inc., 1975.

Davis, Beverly Jean. *Chant of the Centuries.* Austin, Texas: W.S. Benson and Company, 1969.

Delange, Jacqueline. *The Art and Peoples of Black Africa.* New York: E.P. Dutton and Company, Inc., 1974.

Duerden, Dennis. *African Art: An Introduction.* Feltham, England: Hamlyn Publishers Group Ltd., 1976.

Gardner, Helen. *Art Through the Ages.* New York: Harcourt Brace Jovanovich, Inc., 1975.

Harvey, Marion. *Crafts of Mexico.* New York: Macmillan Publishing Company, Inc., 1973.

Janson, H.W. *History of Art.* New York: Harry N. Abrams, Inc., 1971.

Johnson, Charlotte Buel. *Contemporary Art.* Worcester, Massachusetts: Davis Publications, Inc., 1973.

McFee, June and Degge, Rogena. *Art, Culture, and the Environment.* Belmont, California: Wadsworth Publishing Company, Inc., 1977.

Quirarte, Jacinto. *Mexican American Artists.* Austin, Texas: University of Texas Press, 1973.

Roshill, Mark. *What is Art History?* New York: Harper & Row Publishers, 1976.

Wasserman, Burton. *Exploring the Visual Arts.* Worcester, Massachusetts: Davis Publications, Inc., 1976.

ART EDUCATION

Eisner, Elliot. *The Arts, Human Development, and Education,* Berkeley, California: McCutchan Publishing Corporation, 1977.

Greenberg, Pearl. *Art and Ideas for Young People.* New York: Van Nostrand Reinhold Company, 1970..

Hathaway, Walter, ed. *Art Education: Middle/Junior High School.* Reston, Virginia: National Art Education Association, 1972.

Lanier, Vincent. *Essays in Art Education: The Development of One Point of View.* New York: Mss Information Corporation, 1976.

Lowenfeld, Viktor and Brittan, W. Lambert. *Creative and Mental Growth.* New York: Macmillan Publishing Company, Inc., 1975.

Morman, Jean Mary. *Art: Of Wonder & A World.* Blauvelt, New York: Art Education, Inc., 1978.

_____. *Art: Tempo of Today.* Blauvelt, New York: Art Education, Inc., 1978.

Paterakis, Angela G., ed. *Art Education: Senior High School.* Reston, Virginia: National Art Education Association, 1972.

Timmons, Virginia Gayheart. *Art Materials, Techniques, Ideas: A Resource Book for Teachers.* Worcester, Massachusetts: Davis Publications, Inc., 1974.

Wachowiak, Frank and Hodge, David. *Art in Depth.* New York: Thomas Y. Crowell Company, 1970.

CRAFTS

Allard, Mary. *Rug Making Techniques and Design.* New York: Chilton Book Company, 1963.

Bagg, Graham. *Pottery Techniques: On and Off the Wheel.* New York: Van Nostrand Reinhold Company, 1974.

Ballarian, Anna. *Fabric Collage.* Worcester, Massachusetts: Davis Publications, Inc., 1977.

Bates, Kenneth F. *Enameling: Principles and Practice.* New York: Funk & Wagnalls Company, 1974.

_____. *The Enamelist.* New York: Funk & Wagnalls Company, 1975.

Beitler, Ethel Jane. *Creating from Remnants.* New York: Sterling Publishing Company, Inc., 1974.

Belfer, Nancy. *Designing in Batik and Tie Dye.* Worcester, Massachusetts: Davis Publications, Inc., 1972.

_____.*Designing in Stitching and Applique.* Worcester, Massachusetts: Davis Publications, Inc., 1972.

_____. *Weaving: Design & Expression.* Worcester, Massachusetts: Davis Publications, Inc., 1975.

Clow, Barbara and Clow, Gerry. *Stained Glass.* New York: Little, Brown & Company, 1976.

Counts, Charles. *Pottery Workshop.* New York: Macmillan Publishing Company, Inc., 1976.

Dickerson, John. *Raku Handbook.* New York: Van Nostrand Reinhold Company, 1972.

Erickson, Janet. *Block Printing on Textiles.* New York: Watson-Guptill Publications, Inc., 1974.

Franke, L.E. and Udell, W.L. *Handwrought Jewelry.* Bloomington, Illinois: McKnight Publishing Company, 1962.

Hamilton, Davis. *Pottery and Ceramics.* New York: Van Nostrand Reinhold Company, 1973.

Hartung, Rolf. *More Creative Textile Design.* New York: Von Nostrand Reinhold Company, 1964.

Harvey, Virginia I. *Macrame, The Art of Creative Knotting.* New York: Van Nostrand Reinhold Company, 1967.

Horn, George F. *Crafts for Today's Schools.* Worcester, Massachusetts: Davis Publications, Inc., 1972.

Howell-Koehler, Nancy. *Soft Jewelry: Design, Techniques, Materials.* Worcester, Massachusetts: Davis Publications, Inc., 1976.

Johnson, Pauline. *Creative Bookbinding.* Seattle: University of Washington Press, 1965.

_____. *Creating with Paper.* Seattle: The University of Washington Press, 1958.

Kain, Jay D. *Cast Pewter Jewelry.* Worcester, Massachusetts: Davis Publications, Inc., 1975.

Karasz, Mariska. *Adventures in Stitches.* New York: Funk & Wagnalls Company, 1975.

Kenny, John B. *The Complete Book of Pottery Making.* Radnor, Pennsylvania: Chilton Book Company, 1976.

Kinney, Kay. *Glass Crafts, Designing, Forming, and Decorating.* Radnor, Pennsylvania: Chilton Book Company, 1962.

Krevitsky, Nik. *Stitchery Art and Craft.* New York: Van Nostrand Reinhold Company, 1973.

Meilach, Dona Z. *Contemporary Batik and Tie Dyeing.* New York: Crown Publishers, Inc., 1973.

_____ and Snow, Lee Erlin. *Creative Stitchery.* Chicago: Contemporary Books, Inc., n.d.

Morton, Philip. *Contemporary Jewelry.* New York: Holt, Rinehart & Winston, Inc., 1976.

Mosley, Spencer; Johnson, Pauline; and Koening, Hazel. *Crafts Design.* Belmont, California: Wadsworth Publishing Company, Inc., 1962.

Nelson, Glen C. *Ceramics, A Potters' Handbook.* New York: Holt, Rinehart & Winston, Inc., 1971.

Pucci, Cora. *Pottery, A Basic Manual.* Boston: Little Brown & Company, 1974.

Rainey, Sarita R. *Wall Hangings: Designing with Fabric and Thread.* Worcester, Massachusetts: Davis Publications, Inc., 1971.

_____. *Weaving Without a Loom.* Worcester, Massachusetts: Davis Publications, Inc., 1966.

Rhodes, Daniel. *Clay and Glazes for the Potter.* Radnor, Pennsylvania: Chilton Book Company, 1973.

_____. *Kilns: Design, Construction and Operation.* Radnor, Pennsylvania: Chilton Book Company, 1973.

Robinson, Sharon. *Contemporary Basketry.* Worcester, Massachusetts: Davis Publications, Inc., 1978.

Rottger, Ernst. *Creative Wood Design.* New York: Van Nostrand Reinhold Company, 1960.

Russell, Elfleda. *Off-Loom Weaving.* Boston: Little, Brown & Company, 1975.

Tidball, Harriet. *The Weaver's Book.* New York: Macmillan Publishing Company, 1976.

Untracht, Oppi. *Metal Techniques for Craftsmen.* Garden City, New York: Doubleday & Company, Inc., 1968.

Von Neumann, Robert. *The Design and Creation of Jewelry.* Radnor, Pennsylvania: Chilton Book Company, 1972.

Wilson, Jean. *Weaving Is for Anyone.* New York: Van Nostrand Reinhold Company, 1975.

DESIGN

Albers, Josef. *Interaction of Color.* New Haven, Connecticut: Yale University Press, 1975.

Anderson, Donald M. *Elements of Design.* New York: Holt, Rinehart & Winston, Inc., 1961.

Brommer, Gerald F. *Elements of Design: Space.* Worcester, Massachusetts: Davis Publications, Inc., 1975.

_____. *Principles of Design: Movement and Rhythm.* Worcester, Massachusetts: Davis Publications, Inc., 1975.

Gatto, Joseph A. *Elements of Design: Color and Value.* Worcester, Massachusetts: Davis Publications, Inc., 1974.

_____. *Principles of Design: Emphasis.* Worcester, Massachusetts: Davis Publications, Inc., 1975.

Grellone, Lisa and Gennaro, Joseph. *Small Worlds Close Up.* New York: Crown Publishers, Inc., 1978.

Haeckel, Ernst. *Art Forms in Nature.* New York: Dover Publications, Inc., 1974.

Harris, Ned. *Form and Texture.* New York: Van Nostrand Reinhold Company, n.d.

Horn, George F. *Elements of Design: Texture.* Worcester, Massachusetts: Davis Publications, Inc., 1974.

_____. *Principles of Design: Balance and Unity.* Worcester, Massachusetts: Davis Publications, Inc., 1975.

Porter, Albert W. *Elements of Design: Shape and Form.* Worcester, Massachusetts: Davis Publications, Inc., 1974.

_____. *Principles of Design: Pattern.* Worcester, Massachusetts: Davis Publications, Inc., 1975.

Proctor, Richard M. *Principles of Pattern.* New York: Van Nostrand Reinhold Company, 1969.

Selleck, Jack. *Elements of Design: Line.* Worcester, Massachusetts: Davis Publications, Inc., 1974.

_____. *Principles of Design: Contrast.* Worcester, Massachusetts: Davis Publications, Inc., 1975.

Varney, Vivian. *The Photographer As Designer.* Worcester, Massachusetts: Davis Publications, Inc., 1977.

DRAWING

Brommer, Gerald F. *Drawing: Ideas, Materials and Techniques.* Worcester, Massachusetts: Davis Publications, Inc., 1977.

Calle, Paul. *The Pencil.* New York: Watson-Guptill Publications, 1975.

Cummings, Paul. *American Drawings: The Twentieth Century.* New York: The Viking Press, 1976.

Hale, Robert. *Drawing Lessons from Great Masters.* New York: Watson-Guptill Publications, 1964.

Mendelowitz, Daniel M. *A Guide to Drawing.* New York: Holt, Rinehart & Winston, Inc., 1976.

Nicholaides, Kimon. *The Natural Way to Draw.* Boston: Houghton Mifflin Company, 1971.

Porter, Albert W. *The Art of Sketching.* Worcester, Massachusetts: Davis Publications, Inc., 1977.

Rottger, Ernst and Klante, Dieter. *Creative Drawing.* New York: Van Nostrand Reinhold Company, 1963.

Selleck, Jack. *Faces.* Worcester, Massachusetts: Davis Publications, Inc., 1977.

PAINTING

Blake, Wendon. *The Watercolor Painting Book.* New York: Watson-Guptill Publications, 1978.

Brommer, Gerald F. *Transparent Watercolor: Ideas and Techniques.* Worcester, Massachusetts: Davis Publications, Inc., 1973.

_____. *The Art of Collage.* Worcester, Massachusetts: Davis Publications, Inc., 1978.

Laidman, Hugh. *The Complete Book of Drawing and Painting.* New York: Viking Press, 1974.

Schmalz, Carl. *Watercolor Lessons from Eliot O'Hara.* New York: Watson-Guptill Publications, 1974.

Sheaks, Barclay. *Drawing and Painting the Natural Environment.* Worcester, Massachusetts: Davis Publications, Inc., 1974.

_____. *Painting with Acrylics: From Start to Finish.* Worcester, Massachusetts: Davis Publications, Inc., 1972.

Timmons, Virginia Gayheart. *Painting in the School Program.* Worcester, Massachusetts: Davis Publications, Inc., 1968.

Wasserman, Burton. *Modern Painting: The Movements, The Artists, Their Work.* Worcester, Massachusetts: Davis Publications, Inc., 1970.

PRINTMAKING

Auvil, Kenneth W. *Serigraphy: Silk Screen Techniques for the Artist.* Englewood Cliffs, New Jersey: Prentice-Hall Inc., 1965.

Brommer, Gerald F. *Relief Printmaking.* Worcester, Massachusetts: Davis Publications, Inc., n.d.

Heller, Jules. *Printmaking Today.* New York: Holt, Rinehart & Winston, 1972.

Lassiter, Frances. *Screen Printing, Contemporary Methods and Materials.* Philadelphia: Hunt Manufacturing Company, 1977.

Stevens, Harold. *Transfer: Designs, Textures and Images.* Worcester, Massachusetts: Davis Publications, Inc., 1974.

Stoltenberg, Donald. *Collagraph Printmaking.* Worcester, Massachusetts: Davis Publications, Inc., 1975.

SCULPTURE

Brommer, Gerald F. *Wire Sculpture and Other Three-Dimensional Construction.* Worcester, Massachusetts: Davis Publications, Inc., 1968.

Henri, Adrien. *Total Art: Environments, Happenings, and Performance.* New York: Prager Publishers, Inc., 1974.

Levine, Karen. *Stitching and Stuffing: The New Needlecraft of Soft Sculpture.* New York: Rawson Associates, 1977.

Meilach, Donna Z. *Soft Sculpture.* New York: Crown Publishers, 1974.

Popper, Frank. *Origins and Developments of Kinetic Art.* Greenwich, Connecticut: New York Graphic Society, 1969.

SOURCES OF AUDIOVISUAL MATERIAL

PRINTS

Art Education, Inc.
Blauvelt, NY 10913

Artext Prints, Inc.
P.O. Box 70
Westport, CT 06880

Harry N. Abrams, Inc.
110 East 59th Street
New York, NY 10022

Metropolitan Museum of Art
Fifth Avenue and 82nd Street
New York, NY 10028

Museum of Modern Art
11 East 53rd Street
New York, NY 10019

National Gallery of Art
Washington, DC 20565

Oestreicher's Prints, Inc.
1208 Sixth Avenue
New York, NY 10009

Penn Prints
221 Park Avenue South
New York, NY 10003

Philadelphia Museum of Art
P.O. Box 7646
Philadelphia, PA 19101

Prothmann Associates, Inc.
650 Thomas Avenue
Baldwin, NY 11510

Shorewood Reproductions, Inc.
10 East 53rd Street
New York, NY 10022

Society for Visual Education
1345 Diversey Parkway
Chicago, IL 60614

Summit Book Company
138 South Wabash Avenue
Chicago, IL 60603

University Prints
21 East Street
Winchester, MA 01890

Van Nostrand Reinhold Company
450 West 33rd Street
New York, NY 10001

SLIDES

American Crafts Council
Research and Education Department
44 West 53rd Street
New York, NY 10019

American Library Color Slide Company
P.O. Box 5810
Grand Central Station
New York, NY 10017

Educational Audio-Visual
29 Marble Avenue
Pleasantville, NY 10570

McGraw-Hill Films
1221 Avenue of the Americas
New York, NY 10020

Metropolitan Museum of Art
Fifth Avenue and 82nd Street
New York, NY 10028

Museum of Modern Art
11 West 53rd Street
New York, NY 10019

National Gallery of Art
Washington, DC 20565

Philadelphia Museum of Art
P.O. Box 7646
Philadelphia, PA 19101

Prothmann Associates, Inc.
650 Thomas Avenue
Baldwin, NY 11510

Sandak, Inc.
180 Harvard Avenue
Stamford, CT 06902

Society for Visual Education
1345 Diversey Parkway
Chicago, IL 60614

Universal Color Slide Company
136 West 32nd Street
New York, NY 10001

Van Nostrand Reinhold Company
450 West 33rd Street
New York, NY 10001

FILMS AND FILMSTRIPS

aci media, Inc.
35 West 45th Street
New York, NY 10036

Alemann Films
P.O. Box 76244
Los Angeles, CA 90076

Alfred De Martini Educational Films
414 Fourth Avenue
Haddon Heights, NJ 08035

Art Institute of Chicago Film Library
Michigan Blvd. at Adams
Chicago, IL 60603

BFA Educational Media
2211 Michigan Avenue
Santa Monica, CA 90406

Brandon Films, Inc.
244 Kearney Street
San Francisco, CA 94108

Centron Films
1621 West Ninth Street
Lawrence, KS 66044

Coronet Films
65 East South Water Street
Chicago, IL 60601

Educational Dimensions Group
P.O. Box 126
Stamford, CT 06904

Encyclopaedia Britannica Press, Inc.
425 N. Michigan Avenue
Chicago, IL 60611

Eye-Gate House
146-01 Archer Avenue
Jamaica, NY 11435

Filmart Productions
Distribution Department A
3926 Macalaster Drive
Minneapolis, MN 55421

Hester and Associates
11422 Harry Hines Boulevard
Suite 212
Dallas, TX 75229

Imperial Film Company, Inc.
4404 South Florida Avenue
Lakeland, FL 33803

International Film Bureau, Inc.
332 South Michigan Avenue
Chicago, IL 60604

McGraw-Hill Films
1221 Avenue of the Americas
New York, NY 10020

Museum of Modern Art Library
11 West 53rd Street
New York, NY 10019

National Film Board of Canada
1251 Avenue of the Americas
New York, NY 10019

National Gallery of Art
Washington, DC 20565

Scope Productions, Inc.
P.O. Box 5515
Fresno, CA 93755

Sterling Educational Films, Inc.
241 East 34th Street
New York, NY 10016

Warner Educational Productions
P.O. Box 8791
Fountain Valley, CA 92708

COMPLIANCE STATEMENT

TITLE VI, CIVIL RIGHTS ACT OF 1964; THE MODIFIED COURT ORDER, CIVIL ACTION 5281, FEDERAL DISTRICT COURT, EASTERN DISTRICT OF TEXAS, TYLER DIVISION

Reviews of local education agencies pertaining to compliance with Title VI Civil Rights Act of 1964 and with specific requirements of the Modified Court Order, Civil Action No. 5281, Federal District Court, Eastern District of Texas, Tyler Division are conducted periodically by staff representatives of the Texas Education Agency. These reviews cover at least the following policies and practices:

(1) acceptance policies on student transfers from other school districts;
(2) operation of school bus routes or runs on a non-segregated basis;
(3) nondiscrimination in extracurricular activities and the use of school facilities;
(4) nondiscriminatory practices in the hiring, assigning, promoting, paying, demoting, reassigning, or dismissing of faculty and staff members who work with children;
(5) enrollment and assignment of students without discrimination on the basis of race, color, or national origin;
(6) nondiscriminatory practices relating to the use of a student's first language; and
(7) evidence of published procedures for hearing complaints and grievances.

In addition to conducting reviews, the Texas Education Agency staff representatives check complaints of discrimination made by a citizen or citizens residing in a school district where it is alleged discriminatory practices have occurred or are occurring.

Where a violation of Title VI of the Civil Rights Act is found, the findings are reported to the Office for Civil Rights, Department of Health, Education and Welfare.

If there is a direct violation of the Court Order in Civil Action No. 5281 that cannot be cleared through negotiation, the sanctions required by the Court Order are applied.

TITLE VII, CIVIL RIGHTS ACT OF 1964; EXECUTIVE ORDERS 11246 AND 11375; TITLE IX, 1973 EDUCATION AMENDMENTS; REHABILITATION ACT OF 1973 AS AMENDED; 1974 AMENDMENTS TO THE WAGE-HOUR LAW EXPANDING THE AGE DISCRIMINATION IN EMPLOYMENT ACT OF 1967; AND VIETNAM ERA VETERANS READJUSTMENT ASSISTANCE ACT OF 1972 AS AMENDED IN 1974.

It is the policy of the Texas Education Agency to comply fully with the nondiscrimination provisions of all federal and state laws and regulations by assuring that no person shall be excluded from consideration for recruitment, selection, appointment, training, promotion, retention, or any other personnel action, or be denied any benefits or participation in any programs or activities which it operates on the grounds of race, religion, color, national origin, sex, handicap, age, or veteran status (except where age, sex, or handicap constitute a bona fide occupational qualification necessary to proper and efficient administration). The Texas Education Agency makes positive efforts to employ and advance in employment all protected groups.